

James Lavino

WE LIVE TODAY

*Commissioned by the Philadelphia Boys Choir and Chorale to celebrate their 50th anniversary,
and first performed by them at the Kimmel Center on 24 June 2018,
conducted by Jeffrey Smith*

We live today in an era of challenge. This is a time of uncertainty and peril;
it is also a time of great opportunity. Every generation inherits a world it never made;
and, as it does so, it becomes the trustee of that world for those who come after.
In due course, each generation makes its own accounting to its children.

INSTRUMENTATION

Horn in F
2 Trumpets in C
Trombone
Bass trombone
Bass Drum
Piano
Chorus (Soprano / Alto with divisi)

Duration: five and a half minutes

WE LIVE TODAY

Robert F. Kennedy (1925-1968)

James Lavino (b.1973)

$\text{♩} = 76$

Horn in F
Trumpet in C
Trumpet in C
Trombone
Bass Trombone
Bass Drum
Piano
ff
Red.

$\text{♩} = 76$

Soprano 1
f rapid chanting (each singer at his own speed) *poco dim.* *mf*
 ||: We live :|| we live, we live to-day, we

Soprano 2
f rapid chanting (each singer at his own speed) *poco dim.* *mf*
 ||: We live :|| we live to-day, we live to-day, we live to-day, we

Alto 1
f rapid chanting (each singer at his own speed) *poco dim.*
 ||: We live :|| we live to-day, we live to-day, we live,

Alto 2
f rapid chanting (each singer at his own speed) *poco dim.*
 ||: We live :|| we live to-day, we live,

7

Hn. *mf* *p* *mf*

C Tpt.

C Tpt.

Tbn. *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

B.D. *p* *mf* *p*

Pno.

Detailed description: This block contains the instrumental score for measures 7 through 11. The Horn (Hn.) part starts with a rest, then plays a melodic line from measure 8 to 11, with dynamics *mf*, *p*, and *mf*. The two Trumpet (C Tpt.) parts are silent. The two Trombone (Tbn.) parts play a melodic line from measure 8 to 11, with dynamics *mf*, *p*, and *mf*. The Baritone (B. Tbn.) part plays a melodic line from measure 8 to 11, with dynamics *mf*, *p*, and *mf*. The Baritone Drum (B.D.) part plays a rhythmic pattern of three notes in measures 8, 9, and 10, with dynamics *p*, *mf*, and *p*. The Piano (Pno.) part is silent.

S.1
___ live today ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

S.2
___ live today ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

A.1 *mf*
we live today ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

A.2 *mf*
we live today ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

Detailed description: This block contains the vocal score for measures 7 through 11. The Soprano 1 (S.1) and Soprano 2 (S.2) parts have identical lyrics and melodic lines. The Alto 1 (A.1) and Alto 2 (A.2) parts have identical lyrics and melodic lines. The lyrics are: "___ live today ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___". The Alto parts start with a dynamic marking of *mf*. The vocal lines feature triplet markings over the first three notes of each phrase.

14

Hn.

C Tpt. *mf*

C Tpt. *mf*

Tbn.

B. Tbn.

B.D.

Pno.

S.1
we live to-day _____ in an e-ra of chal-lenge, _____ an e-ra of chal-lenge. _____

S.2
we live to-day _____ in an e-ra of chal-lenge, _____ an e-ra of chal-lenge.

A.1
an e-ra of chal-lenge, _____ an e-ra of chal-lenge. _____

A.2
an e-ra of chal-lenge, _____ an e-ra of chal-lenge. _____

20 **a bit heavy**

Hn. *p poco marcato* *mp* *mf*

C Tpt. *p poco marcato* *mp*

C Tpt. *p poco marcato* *mp*

Tbn. *p poco marcato* *mp*

B. Tbn. *p poco marcato* *mp*

B.D. *p* *mp*

Pno. *p* *mp*
Ped.

S.1

S.2

A.1

A.2

a bit heavy

25

Hn. *f*

C Tpt. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *mp* *f*

B. Tbn. *mf* *mp* *mf* *mf* *f* *mf* *f* *mf*

B.D. *mf* *mp* *f*

Pno. *mf* *f*

S.1

S.2

A.1

A.2

♩ = 100

29

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

f

p

f

p

p

f

pp

mf

6

3

♩ = 100

Detailed description: This page of a musical score covers measures 29, 30, and 31. The score is for a full orchestra and vocal ensemble. The key signature is B-flat major (two flats), and the tempo is marked as quarter note = 100. The woodwind section includes Horn (Hn.), two Cornets (C Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The percussion section includes Bass Drum (B.D.). The piano part (Pno.) is shown in grand staff notation. The vocal section consists of Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). In measure 29, the woodwinds and piano play active parts. The horn and trombone parts are mostly rests. The bass drum has a rhythmic pattern. In measure 30, the woodwinds and piano continue their parts. The horn and trombone parts remain mostly rests. The bass drum has a sustained note. In measure 31, the woodwinds and piano continue their parts. The horn and trombone parts remain mostly rests. The bass drum has a sustained note. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also markings for *f* and *p* in the woodwind parts. The piano part has a *mf* marking. The vocal parts are mostly rests.

32

Pno.

S.1
mf
This _____ is a time _____ of un - cer - tain - ty _____ and

S.2
mf
This _____ is a time _____ of un - cer - tain - ty _____ and

A.1

A.2



35

Pno.

S.1
per - il _____ of _____ un - cer - tain - ty _____ and

S.2
per - il _____ of _____ un - cer - tain - ty _____ and

A.1
mf
_____ it is al - so a

A.2
mf
_____ it is al - so a

38

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

per - il a time of un - cer - tain - ty

per - il a time of un - cer - tain - ty

time of great op - por - tu - ni - ty it is

time of great op - por - tu - ni - ty it is

mf

mf

mf

41

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

and per - il and

and per - il and

al - so a time of great op - por - tu - ni - ty

al - so a time of great op - por - tu - ni - ty

Detailed description: This page of a musical score contains measures 41, 42, and 43. The instrumentation includes Horn (Hn.), two Cornets (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Bass Drum (B.D.), Piano (Pno.), Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). The key signature is two sharps (F# and C#). The piano part features a rhythmic accompaniment of eighth notes. The vocal parts (S.1, S.2, A.1, A.2) have lyrics: 'and per - il and' for S.1 and S.2, and 'al - so a time of great op - por - tu - ni - ty' for A.1 and A.2. The instrumental parts for Hn., Tbn., and B. Tbn. play a melodic line with slurs and ties across measures 41 and 42, ending with a fermata in measure 43. The C Tpt. parts are silent. The B.D. part has a simple rhythmic pattern.

44

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
per - il of un - cer - tain - ty

S.2
per - il of un - cer - tain - ty

A.1
it is al - so a time of great op - por - tu - ni - ty

A.2
it is al - so a time of great op - por - tu - ni - ty

47

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
un - cer - tain - ty a time of

S.2
un - cer - tain - ty a time of

A.1
op - por - tu - ni ty it is

A.2
op - por - tu - ni ty it is

50

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Detailed description: This section contains the musical notation for the brass instruments. The Horn (Hn.) part features a melodic line with a slur and a fermata. The two Cornets (C Tpt.) parts are mostly rests. The two Trombones (Tbn. and B. Tbn.) parts have a similar melodic line to the Horn, with slurs and fermatas. The Bass Drum (B.D.) part consists of a simple rhythmic pattern of rests.

Pno.

Detailed description: The Piano (Pno.) part features a rhythmic accompaniment consisting of eighth-note chords in both hands, creating a steady accompaniment for the vocalists.

S.1

S.2

A.1

A.2

un - cer - tain - ty and per - il

un - cer - tain - ty and per - il

al - so a time of great op - por - tu - ni - ty

al - so a time of great op - por - tu - ni - ty

Detailed description: This section contains the vocal parts for four voices: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). The lyrics are: "un - cer - tain - ty and per - il" for the sopranos and "al - so a time of great op - por - tu - ni - ty" for the altos. The music includes triplets and slurs.

53

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

and per - il

and per - il

op - por - tu - ni - ty

op - por - tu - ni - ty

p

p

p

p

p

p

57 $\text{♩} = 152$

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

p *mf* *p*

f

Pno.

mf
mute strings with hand
so no pitch is audible
without Ped.

15^{ma}

S.1

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in - her-its a world it ne-ver made;

S.2

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in-

A.1

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in - her-its a world it nev-er made;

A.2

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in-

$\text{♩} = 152$

62

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

p *mf* *p* *mf* *mf* *mf* *mf*

(15)

Ev' ry gen-er - a-tion in - her-its a world it nev-er made;

her-its a world it nev-er made; Ev' ry gen-er - a-tion in-her-its a world

Ev' ry gen-er -

her-its a world it nev-er made;

66

Hn. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *mf*

B. Tbn.

B.D.

Pno. (15)

S.1 *mf*
Ev' ry gen - er - a - tion in - her - its a world — it nev - er made;

S.2 *mf*
— it nev - er made; Ev' ry gen - er - a - tion in - her - its a world

A.1 *mf*
a - tion in - her - its a world — it nev - er made; Ev' ry gen - er - a - tion in -

A.2 *mf*
Ev' ry gen - er - a - tion in - her - its a world it nev - er made;

69

Hn. *mf*
 C Tpt. *mf*
 C Tpt. *mf*
 Tbn. *mf* *p* *mf*
 B. Tbn. *p* *mf*
 B.D. *p* *mf*
 Pno. (15)
 S.1 *mf*
 S.2 *mf*
 A.1 *mf*
 A.2 *mf*

and, as it does so,—
 — it nev-er made; and, as it does so,
 her-its a world it nev-er made; and, as it
 Ev' ry gen-er - a-tion in - her-its a world it nev-er made;

Hn. *mf*

C Tpt. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *mf*

B. Tbn.

B.D. *p* *mf* *p*

Pno. (15)

S.1 *mf* *mp*
and, as it does so, it be - comes the trust-ee,

S.2 *mf* *mp*
and, as it does so, it be - comes the trust-ee,

A.1 *mf*
does so, and, as it does so,

A.2 *mf* *mf*
and, as it does so, and, as it does so,

(←♩=76)

(♩=66→)

broadening

77

Hn. *p* *mf* ($\text{♩}=76$) *mf*

C Tpt. *mf* *mf*

C Tpt. *mf* *mf*

B. Tbn. *mf* *mf*

B. Tbn. *mf* *mf*

B.D. *p* *mf* *p* *p* *mf* *p*

Pno. (15)

(←♩=76)

(♩=66→)

broadening

S.1 *mf* *f*
it be-comes the trust ee, the_ trust -

S.2 *mf* *f*
it be-comes the trust ee, the_ trust -

A.1 *mp*
it be-comes the trust ee,

A.2 *mp*
it be-comes the trust ee,

82 $\text{♩} = 66$

Hn. *f*

C Tpt. *f* 3

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

B.D. *f*

Pno. (15) *poco dim.*

$\text{♩} = 66$

S.1 *f* 3
-ee of that world, it be-comes the trust - ee, the__ trust -

S.2 *f* 3
-ee of that world, it be-comes the trust - ee, the__ trust -

A.1 *f* 3
it be-comes the trust - ee, the__ trust -

A.2 *f* 3
it be-comes the trust - ee, the__ trust -

84

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

-ee of that world, the trust - ee of that

-ee of that world, the trust - ee. of that

-ee of that world, for those who come af - ter, ___

-ee of that world, for those who come af - ter, ___

mp

mf

p

mf

mf

♩. = 48 smoothly flowing

86

Hn. *p* with mute

C Tpt. *p* with straight mute

C Tpt.

Tbn. *p* with straight mute

B. Tbn. *p* with straight mute

B.D.

Pno. *p* smooth, bell-like

mf *mp*

mf *mp*

mp *mp*

mp *mp*

for those who come af - ter.

for those who come af - ter.

♩. = 48 smoothly flowing

S.1 *mf* *mp*

S.2 *mf* *mp*

A.1 *mp* *mp*

A.2 *mp* *mp*

world, that world.

world, that world.

for those who come af - ter.

for those who come af - ter.

90

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

with straight mute

p

mp smoothly

in due course,

in due course,

in due course,

in due course,

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

in due_ course, each gen-er-a - tion, — each gen-er-a - tion — makes its

— in due course, each gen-er-a - tion, — each gen-er-a - tion — makes its

Hn.
 C Tpt.
 C Tpt.
 Tbn.
 B. Tbn.
 B.D.
 Pno.
 S.1
 S.2
 A.1
 A.2

own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,

100

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

8^{va}

p

$\text{♩} = 144$

S.1

mp

to its chil - - dren,

S.2

mp

to its chil - - dren,

A.1

mp

to its chil - - dren,

A.2

mp

to its chil - - dren,

103

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

(8)

S.1

mf

to its chil - dren,

S.2

mf

to its chil - dren,

A.1

mf

to those who come af - ter,

A.2

mf

to those who come af - ter,

108

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

(8)

S.1

mf

to its chil - dren.

S.2

mf

to its chil - dren.

A.1

A.2

113

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

(8)

S.1

mp

ah

S.2

mp

ah

A.1

mp

to those who come af -

A.2

mp

to those who come af -

118

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

ah

ah

ter, to those who come af -

ter, to those who come af -

122

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

ter,

ter,

126

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1 *semi-chorus (offstage/hidden)* *p smoothly*
 we live, we live,

S.2 *semi-chorus (offstage/hidden)* *p smoothly*
 We live, we live, we live, we

A.1 *semi-chorus (offstage/hidden)* *p smoothly*
 We live, we live, we live,

A.2 *semi-chorus (offstage/hidden)* *p smoothly*
 We live, we live,

129 **without slowing**

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

without slowing

S.1

S.2

A.1

A.2

we live, we live

we live

live, we live, we live

we live to - - day.